Handel AND Haydn SOCIETY®

Inspired ORCHESTRA
Rousing CHORUS

2008-2009

194TH SEASON

The best collection of antique oriental rugs anywhere.

Landry&Arcari

LandryandArcari.com

Trusted Since 1938

ANTIQUE AND NEW ORIENTAL RUGS ❖ CUSTOM TIBETAN RUGS ❖ FINE WOOL CARPETING

VISIT ONE OF OUR SHOWROOM LOCATIONS:

333 Stuart St. Boston - 617-399-6500 ❖ 63 Flint Street, Salem MA - 800-649-5909

Top left: JF3243 - Mahajaran Sarouk - 10.5 x 19.6 - c.1915
Bottom left: JF3246 - Gol Farang Bidjar - 10.5 x 18.1 - c.1890

Top right: JF2690 - Tree of Life, Lavar Kirman - 9.3 x 11.8 - c.1900
Bottom right: 20454 - Mahajaran Sarouk - 17.2 x 26.6 - c.1915

Table of Contents

MUSIC AT FEVER PITCH

Board of Governors/ Board of Overseers	5
General Information	7
Concert Program	9
Program Notes	11
Artist Profiles	15
Orchestra Roster	16
2009 Gala Benefit: *The Society Ball*	17
Upcoming Concerts	21
The Karen S. and George D. Levy Educational Outreach Program	23
Contributors	25

NATIONAL ENDOWMENT FOR THE ARTS
A great nation deserves great art.

MCC masculturalcouncil.org

Cover photos: Stu Rosner

Help us meet our Board Challenge!

Led by two Board members, the Handel and Haydn Society Board has generously offered a fundraising challenge and we need your help to meet it. The Board is asking the community to give $60,000 to the Society by June 30 and they will make a 2:1 match. Please consider **tripling your impact** with a gift by June 30.

To make a gift online, please visit **www.handelandhaydn.org/give** or call **617 262 1815.**

Your support is more important than ever and will positively impact the artistic future of the Society as we welcome Harry Christophers in the fall and prepare to celebrate our Bicentennial in 2015. **THANK YOU!**

A Message

From Educational Outreach Co-Chair Kathy Weld

Dear Friends,

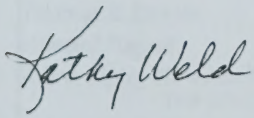
French-Canadian conductor Jean-Marie Zeitouni, who is making his debut with the Handel and Haydn Society this week, is joined by Boston-based virtuoso cellist Phoebe Carrai in this program showcasing the fiery drama and passion of Baroque music. We are thrilled to welcome these gifted artists as we continue to honor George Friedrich Handel in the month of the 250th anniversary of his death (on April 14) with this special "Celebration 2009" concert. The Society has always been passionate about supporting emerging talent and established artists. It also cares deeply about providing in-depth music education and training to young people in Massachusetts.

The Karen S. and George D. Levy Educational Outreach Program of the Handel and Haydn Society offers training and performance opportunities to young singers who have little exposure or access to classical music. Since 1985, the three components of this program – the Vocal Apprenticeship Program, the Collaborative Youth Concerts and the Vocal Quartet school visits – have given thousands of children in the Greater Boston community the chance to learn and to grow through singing, and the Society continues to reach out to children in all communities, especially those particularly affected in these difficult economic times.

As co-chair of the Society's Educational Outreach Committee, I witness the positive impact music has on these young lives. I invite you to join me in supporting this award-winning program by making a contribution to the Handel and Haydn Society. Help us meet our Board challenge by making a gift today (see details on the opposite page). Another great way to support our educational outreach activities is to attend our 2009 Gala Benefit: *The Society Ball.* Find out more details about this event on page 17.

Please visit our website to make your donation at **www.handelandhaydn.org/give** or stop by one of the subscription tables in the lobby tonight. On behalf of the Handel and Haydn Society and all children, we thank you for your support.

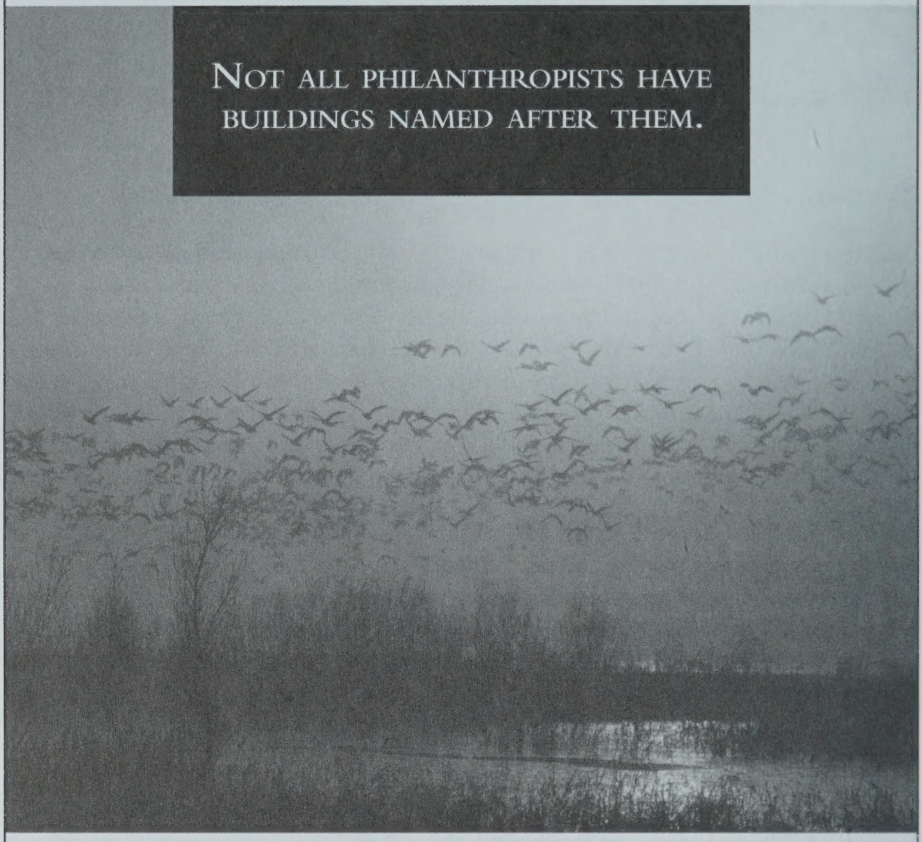
Sincerely,



Kathy Weld
Handel and Haydn Board of Governors

DEPOSIT & CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT & TRUST • COMMERCIAL BANKING

NOT ALL PHILANTHROPISTS HAVE BUILDINGS NAMED AFTER THEM.



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, are not a deposit, and may lose value.

Handel and Haydn Society Board of Governors

Todd H. Estabrook, Chairperson

Deborah S. First, Vice Chair
Nicholas Gleysteen, Vice Chair
Karen S. Levy, Vice Chair
Mary B. Nada, Vice Chair
Susan M. Stemper, Vice Chair
Joseph M. Flynn, Treasurer
Winifred I. Li, Secretary

Amy S. Anthony
Patricia Collins
Julia D. Cox
Willma H. Davis
David Elsbree
Todd H. Estabrook
Deborah S. First
Joseph M. Flynn
John W. Gerstmayr
Stephanie Gertz
Nicholas Gleysteen
Eugene E. Grant
Roy A. Hammer
Elma S. Hawkins
Benjamin Kincannon
David H. Knight
Brenda Marr Kronberg
Kipton C. Kumler
Karen S. Levy
Winifred I. Li
Laura M. Lucke
Walter Howard Mayo III
Barbara E. Maze
Kathleen McGirr
Anthony Moosey
Mary B. Nada
George S. Sacerdote
Robert H. Scott
Michael S. Scott Morton
Susan M. Stemper
Catherine Taylor
Wat H. Tyler
Elizabeth P. Wax
Kathleen W. Weld
Janet P. Whitla
Jane Wilson
Ronald N. Woodward
Christopher R. Yens

GOVERNORS EMERITI

Leo L. Beranek
Jerome Preston, Jr.
Rawson L. Wood

Board of Overseers

William F. Achtmeyer
Martha Hatch Bancroft
Afarin O. Bellisario
Julian Bullitt
Edmund B. Cabot
Barbara D. Cotta
Elizabeth C. Davis
Thomas B. Draper
Howard Fuguet
Arline Ripley Greenleaf
Nancy Hammer
Suzanne L. Hamner
Anneliese M. Henderson
Patricia E. MacKinnon
Peter G. Manson
James F. Millea, Jr.
Betty I. Morningstar
Stephen Morrissey
Richard Ortner
Winifred B. Parker
Judith Lewis Rameior
Brenda Gray Reny
Alice E. Richmond
Timothy C. Robinson
Michael Fisher Sandler
Robert N. Shapiro
Jeffrey S. Thomas
Rya W. Zobel

Address: Horticultural Hall • 300 Massachusetts Avenue • Boston, MA 02115
Web: www.handelandhaydn.org
Email: info@handelandhaydn.org
Administrative Phone: 617 262 1815
Box Office Phone: 617 266 3605

THIS MONTH

Music *at the* Gardner

World-Class Concerts in an Intimate Setting

Sunday Concert Series • EVERY SUNDAY AT 1:30PM

APRIL 12
Young Artists Showcase
DaXun Zhang, double bass
Yang Wei, pipa
First Prize, 2003 Young Concert Artists International Auditions
Anderson, Bach, Chen, Handel/Halvorsen, and more

APRIL 19
Chamber Music Society of Lincoln Center
Wu Han, piano
Jupiter String Quartet
Shostakovich, Gubaidulina

APRIL 26
Young Artists Showcase
Katherine Chi, piano
Ravel, Boulez, Debussy, Beethoven, and more

MAY 3
Young Artists Showcase
Moët Trio
Beethoven, Ravel, Tower

• Concerts every Sunday at 1:30pm
• Tickets $5-$23
• Café open 11am-4pm
• Tickets online, by phone, or at the door
• Full schedule & FREE podcast at gardnermuseum.org

ISABELLA STEWART GARDNER MUSEUM

280 THE FENWAY 617 278 5156
WWW.GARDNERMUSEUM.ORG

Handel and Haydn Society

A chorus and period instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE,* appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Karen S. & George D. Levy Educational Outreach Program has fostered the knowledge and performance of classical music among young people in underserved schools and communities throughout eastern Massachusetts. In the 2008-2009 school year, the program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

Sir Roger Norrington, Artistic Advisor
Grant Llewellyn, Principal Conductor
Christopher Hogwood, Conductor Laureate

Harry Christophers, Artistic Director Designate
John Finney, Associate Conductor/Chorusmaster
The Cabot Family Chorusmaster Chair

Marie-Hélène Bernard, Executive Director/CEO
Rita M. McAteer, Director of Development and External Affairs
Clifford H. Rust, Director of Finance and Administration
Sean R. Waugh, Executive Assistant

EXTERNAL AFFAIRS

Development
Emily A. Yoder, Annual Fund Manager
Samantha Basso, Foundation and Corporate Relations Associate
Joshua Olsen, Development Assistant
Nikki Scandalios, Public Relations Consultant

Marketing and Audience Services
Brian R. Stuart, Director of Marketing
Sue D'Arrigo, Audience Services Manager
José Cuadra, Box Office Assistant
Julie Dauber, Box Office Assistant

ARTISTIC AND EDUCATION

Robert Nairn, Artistic Administrator
Robin L. Baker, Director of Education
Michael E. Jendrysik, Artistic Services Manager
Jesse Levine, Librarian and Personnel Manager
Sue Rabut, Education Assistant

Vocal Apprenticeship Program Conductors
Lisa Graham • Joseph Stillitano • Heather Tryon

Interns
Lea Jayme • William Schroeder • Julie Vera

Casner & Edwards, LLP, Of Counsel
Howland Capital Management, Inc.
Tsoutsouras & Company, P.C., Auditors

P A S S I O N

It's at the heart of their performance. And ours.

Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE | www.Bose.com

BOSE®
Better sound through research®

©2007 Bose Corporation. C_005116

Program

2008-2009 SEASON

Friday, April 3, 8.00pm
Old South Church, Boston

Sunday, April 5, 3.00pm
NEC's Jordan Hall, Boston

Jean-Marie Zeitouni, conductor

Concerto Grosso in G Minor, Op. 6, No. 6 George Friderich Handel (1685-1759)
Largo affettuoso • A tempo giusto
Musette: Larghetto • Allegro • Allegro

Don Quixote Suite Georg Philipp Telemann (1681-1767)
Overture • *Awakening of Don Quixote*
His Attack on the Windmills • Sighs of Love for Princess Aline
Sancho Pansa Swindled • Rosinante Galloping
The Gallop of Sancho Pansa's Mule • Don Quixote at Rest

–INTERMISSION–

Cello Concerto in A Major, Wq 172 Carl Philipp Emanuel Bach (1714-1788)
Allegro • Largo con sordini. Mesto • Allegro assai

Phoebe Carrai, cello

Les Elémens Jean-Féry Rebel (1666-1747)
Le Cahos • Loure (I) • Chaconne • Ramage
Rossignols • Loure (II) • Premier Tambourin
Second Tambourin • Sicillienne • Air Pour L'amour • Caprice

The program runs for approximately one hour and forty-five minutes, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Orchestra parts for the Carl Philipp Emanuel Bach Cello Concerto were made available by the Packard Humanities Institute of Los Altos, California and are based on its critical edition, *Carl Philipp Emanuel Bach: The Complete Works* (www.cpebach.org).

NOT EVERYONE INHERITS THE NOSE TO THE GRINDSTONE GENE

Which is why so many people trust their family fortunes with us.

When it comes to your long-term security, market volatility may be far less worrisome than family volatility. Fortunately, Fiduciary Trust has proven strategies to help you deal with both. From sophisticated investment advice to estate planning, to the creative use of trusts, our advisors will help protect what matters most—your legacy.

For advice you can trust, visit us at fiduciary-trust.com or call Randy Kinard at 617-574-3432.

FIDUCIARY TRUST

REAP THE DIVIDENDS℠

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services
fiduciary-trust.com

Program Notes

Music at Fever Pitch

CONDUCTOR'S NOTE

I remember vividly when I first heard the initial chord of *Le Cahos* (the first movement of *Les Elémens.)* I was sitting at rehearsal, my first as assistant conductor of the chamber orchestra Les Violons du Roy, and I rushed onstage to take a look at the score to see if I had been mistaken... were they playing Baroque music? It sounded more like Stravinsky or Shostakovich! I was mesmerized, and still am every time I hear this piece or look at the score. How could something so dissonant even be written in 1738?

Les Elémens and its initial "big bang" changed my whole perspective on the music of the Baroque. What can be described with sound? Expressed with music? What are the limits imposed by the taste of a period or the grammar of a style? How does a composer build on the heritage of his predecessors and add something unheard of?

If there is a quality that characterizes the four works on our program today, it's the innovative spirit in which they were composed. We won't find the kind of "extreme edge" of *Le Cahos* in every turn of every musical phrase, but each of these works pushes the limits. As we enter spring, I hope we give you a taste of the daring and fevered turns of Baroque music.

–Jean-Marie Zeitouni

"Music at Fever Pitch" testifies to the intensely emotional programmatic and so-called *absolute* orchestral music from the middle part of the 18th century. The dance suites of the late Baroque, such as those by Telemann and Rebel, became vehicles for conveying the characters and sentiments from specific stories or other dramatic pictures, and broad, often extreme emotional swings were characteristic of the concerto, with emphasis drawn to the somber or yearning qualities of the internal movements. Handel skillfully transferred his dramatic operatic tactics to his twelve concertos published as Opus 6, and C.P.E. Bach's passionate slow movements, particularly those in the concertos and keyboard sonatas, have compelled scholars to draw parallels with the German *Sturm und Drang* (Storm and Stress) literary movement of the 1770s.

Handel: Concerto Grosso, Op. 6, No. 6

Christopher Hogwood, in his biography of Handel, describes the twelve Grand Concertos that make up George Friderich Handel's Opus 6 (composed 1739), including the Concerto Grosso in G Minor, as "the finest and most polished of Handel's instrumental works." This is certainly high praise given the magnificence of Handel's more famous orchestral works such as the "Water Music" and "Royal Fireworks" suites, and the speed with which he composed them; all twelve composed in a month's time!

CARL PHILIPP EMANUEL BACH

The scoring—a trio sonata texture of two violins and cello as soloists, supported by four-part strings, with oboes and bassoon used *ad libitum*—as well as the number and types of movements suggest Corelli's rather than Vivaldi's or J.S. Bach's concertos as models. Listening to the marvelous melodies that pervade the Concerto Grosso in G Minor, and the emotional spectrum they cover in this non-programmatic instrumental piece, one can understand Telemann's statement that "in fashioning subjects of melody, Handel and I were continually exercising our fancy, and reciprocally communicating our thoughts."

The serious opening slow movement contrasts soft and loud dynamics as well as full orchestra and soloists. The second movement betrays Handel's German contrapuntal training; it is a four-voice fugue, full of chromatic lines that generate a riveting intensity. The powerful drive to end pushes us towards the beautiful, lengthy middle movement, a major-mode pastoral "musette" based on the sicilliene (much like the pifa movement in *Messiah,* composed just two years later). The last two movements flow away from this central movement with simpler, more Italianate character, ending with a bright, easy-going minuetto.

Telemann: *Don Quixote Suite*

Georg Philipp Telemann was widely regarded in his own generation as the most important German composer of the day. He often crossed paths with Bach and Handel, and these three composers collectively hold a place of honor in German Baroque music. Telemann first met Handel in 1701 while passing through Halle on his way to Leipzig, where he served as cantor at the Neukirche, and met Bach about ten years later in Eisenach, where Telemann spent four years as Kapellmeister. Telemann was unanimously chosen as cantor of the two major churches in Leipzig in 1723, but he refused the position, and the post eventually went to J.S. Bach.

While Telemann wrote works for the learned tastes of church and court, he championed music for the broader public. In 1701 he organized many musicians from Leipzig University into a collegium musicum (musical society) to perform at

his church services and to give public concerts at the city's coffee houses. (In 1728 Bach would be named the leader of this group.)

As the *Don Quixote Suite* (late 1720s) demonstrates, Telemann's public music aimed above all to entertain, filled with beautiful, seemingly effortless melodies, simple harmonies, and boundless wit. Telemann used a variety of musical devices in this wonderfully picturesque orchestral suite to parody scenes and characters from the well-known Cervantes story. Rushing scales in the third movement depict the hero's foolish attacks on the windmill, his sighs of love for Dulcinea pervade the next movement, and note the comical juxtaposition of Quixote's majestic though limping horse Rosinante to Sancho's clumsy donkey trying to keep up in the sixth movement.

C.P.E. Bach: Cello Concerto in A Major

J. S. Bach's second surviving son Carl Philipp Emanuel had a lot to live up to. Not only was he the offspring of the great contrapuntist, he was also the godchild of their good friend Telemann. Clearly, papa Bach had high hopes regarding the success of his many children, and like his godfather Telemann, Emanuel Bach would attend university to study law, but was compelled to turn to music as a career.

The younger Bach did achieve a level of success and respect among his peers equal to his father's. He was named principal keyboardist to the court of Frederick the Great in Berlin in 1740 or 1741, and although he had many duties at court, he also maintained a successful teaching career in Berlin (as had his father in Leipzig,) the experiences of which inspired the writing of Essay on the True Art of Playing Keyboard Instruments (1753, rev. 1762), the most important 18th-century German-language treatise on keyboard pedagogy. He spent his last twenty years as Telemann's successor as cantor in Hamburg.

C. P. E. Bach composed over 1000 works, and his renown as a keyboard virtuoso and performer spread through the German-speaking world. In his instrumental works such as the Cello Concerto in A Major, Bach tactfully incorporated the profound knowledge of harmony and counterpoint he obtained from his father with the melodic simplicity, lyricism, structural clarity and wit of his godfather's style, creating a unique, impassioned approach that greatly influenced composers of the next several generations, including Haydn and Beethoven.

The Cello Concerto in A Major is the last of three cello concertos Bach composed between 1750 and 1753. Its emotionally-charged scope follows an effective arch-shaped framework, as did most of his keyboard sonatas from the '40s and '50s and later symphonies. Between energetic outer movements lies a stunningly melancholy middle movement, lasting half of the entire length of the piece in performance. Bach directs this minor-mode movement to be played *mesto* (sadly), with the strings muted throughout. Its sudden dynamic changes, harmonic surprises and a sustained, yearning solo cello line impress upon us an aguish as an operatic lament; the cellist becomes Orpheus shedding tears over Euridice's grave.

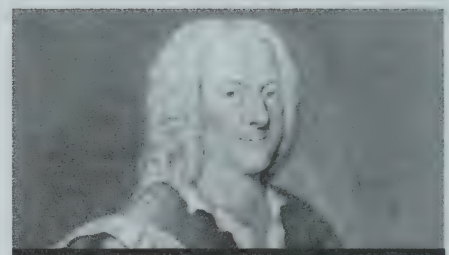
Rebel: *Les Elémens*

Jean-Féry Rebel was a musician in the court of Louis XIV, variously filling roles as

a violinist, composer, and conductor. He showed talent as early as age eight, becoming a pupil of the great Jean-Baptiste Lully, and was eventually appointed conductor of the 24 Violons du Roi and leader of the court opera company. As a composer, Rebel followed Lully's lead by focusing on dance music, even removing it from the dramatic stage by writing self-standing instrumental works based on several contrasting dance movements. But Rebel's works show much more creativity in varying orchestral colors and playing techniques than do his mentor's works.

Les Elémens is Rebel's final composition, and the finest example of what he called the "choreographed symphony." Like Haydn's oratorio *The Creation* composed over half a century later, *Les Elémens* is preceded by a shocking and exciting "Chaos" movement representing the dawn of time, filled with surprising dissonances and disruptive dynamic changes. Out of the chaos emerge motives symbolizing the four basic elements Air (long held or trilled notes, usually played by flutes), Water (leisurely rising and falling scales in the strings), Fire (fanfare figures and fast scale passages), and Earth (low, steady repeated pitches). Each element receives its own dance-based movement, and then they are worked into other musical pictures of daily life, filled with nature, happiness, and some extraordinary instrumental writing.

–Michael Ruhling
Dr. Ruhling is the Society's Historically Informed Performance Research Fellow. A professor at the Rochester Institute of Technology, he also serves as President of the Haydn Society of North America.



TIMELINE

1666: Rebel is born in Paris.

1681: The congregation of Old South Church first organizes in Boston.

1681: Telemann is born in Germany.

1685: Handel is born in Halle; J.S. Bach is born in Eisenach.

1701: Telemann travels to Halle to meet Handel.

1714: C.P.E. Bach is born in Weimar.

1721: Telemann is appointed cantor in Hamburg.

1729: The Old South Meeting House is built in Boston.

1737: Rebel composes *Les Elémens*.

1739: Handel composes his Concerto Grosso, Op. 6, No. 6.

1747: Rebel dies in Paris.

1753: C.P.E. Bach writes his Cello Concerto in A Major.

1759: Handel dies in London.

1767: Telemann dies in Hamburg.

1768: C.P.E. Bach succeeds Telemann as cantor in Hamburg.

1788: C.P.E. Bach dies in Hamburg.

Artist Profiles

Jean-Marie Zeitouni, conductor

Jean-Marie Zeitouni has emerged as one of Canada's brightest conductors, with an eloquent yet fiery style. Since 2004, he has been the associate conductor of Les Violons du Roy, and music director of their Young Artist Opera Program. His CD with the ensemble, entitled "Piazzola," won a JUNO Award in 2007. This season, Mr. Zeitouni appears with Cincinnati Opera, Calgary Opera, Opera Theatre of St. Louis, Houston Symphony, Vancouver Symphony, and at the Round Top Festival among other engagements. Highlights in recent seasons include appearances with the Orchestre symphonique de Montréal, the National Arts Centre Orchestra, and the Edmonton, Honolulu, and Monterey symphonies, as well as opera engagements with Calgary Opera, Opéra de Québec, Glimmerglass Opera, Cincinnati Opera, and Opéra de Montréal. Mr. Zeitouni makes his debut with the Handel and Haydn Society in these performances.

Phoebe Carrai, cello

Phoebe Carrai, a native Bostonian, was a member of the chamber music ensemble Musica Antiqua Köln and worked exclusively with them for ten years. In that role, she toured Europe, North and South America, and Australia. She has recorded for Avie, Aetma, Deutsche Grammophon, Harmonia Mundi, Telarc, Decca and BMG and performs regularly with The Arcadian Academy, Philharmonia Baroque Orchestra, and the Festpiel Orchester Goettingen. Ms. Carrai teaches at the University of the Arts in Berlin, Longy School of Music, and will be joining the faculty of the Juilliard School in the fall of 2009. Ms. Carrai is a founding member and co-director of the International Baroque Institute at Longy and the Director of the Harvard Baroque Chamber Orchestra.

Handel and Haydn Society Orchestra

VIOLIN I
Daniel Stepner
Joan & Remsen Kinne Chair
Julie Leven
Jane Starkman
Krista Buckland Reisner

VIOLIN II
Linda Quan
Dr. Lee Bradley III Chair
Guiomar Turgeon
Susanna Ogata
Abigail Karr

VIOLA
David Miller
Chair funded in memory of Estah & Robert Yens
Jenny Stirling
Laura Jeppesen

CELLO
Reinmar Seidler
Candace & William Achtmeyer Chair
Guy Fishman

BASS
Robert Nairn
Amelia Peabody Chair

FLUTE
Christopher Krueger
Wendy Rolfe

OBOE
Stephen Hammer
Chair funded in part by Dr. Michael Fisher Sandler
Marc Schachman

BASSOON
Andrew Schwartz

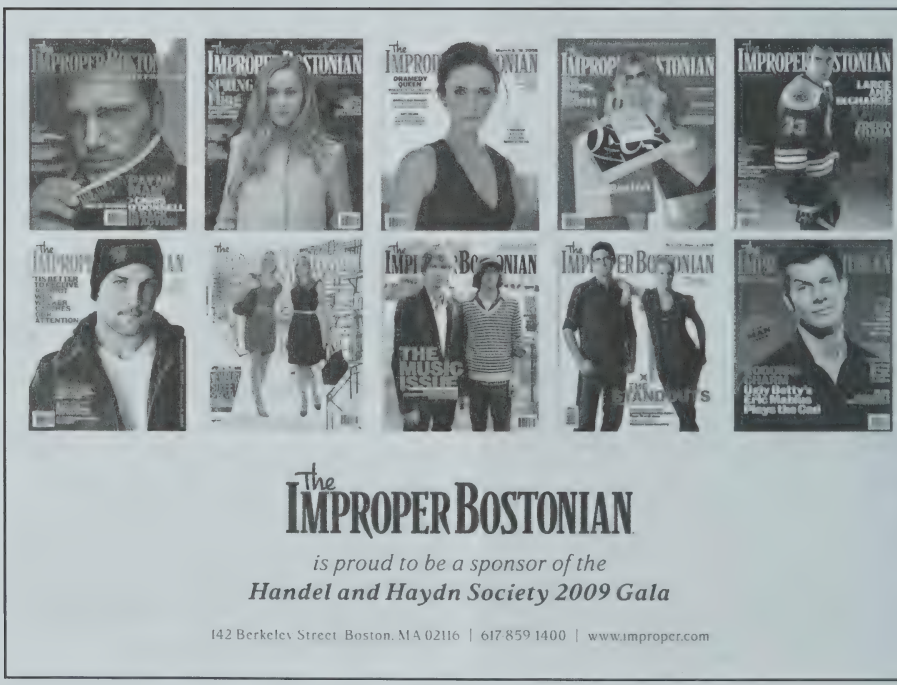
HORN
Richard Menaul

TRUMPET
Bruce Hall

TIMPANI/PERCUSSION
John Grimes
Barbara Lee Chair

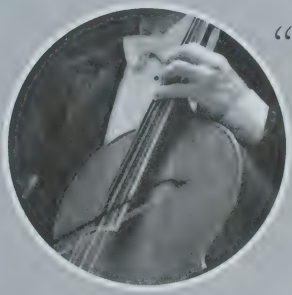
HARPSICHORD/ORGAN
Ian Watson

THEORBO/BAROQUE GUITAR
Catherine Liddell


The IMPROPER BOSTONIAN
is proud to be a sponsor of the
Handel and Haydn Society 2009 Gala
142 Berkeley Street Boston, MA 02116 | 617 859 1400 | www.improper.com

HANDEL AND HAYDN SOCIETY
2009 GALA BENEFIT

The Society Ball



"If music be the food of love, play on."

Honoring DEBBIE FIRST
Vice Chair of the Handel and Haydn Society Board of Governors

Saturday April 25, 2009, 6.30pm
MANDARIN ORIENTAL, BOSTON

Mistress of Ceremonies: Sara Edwards
Special Guest: Sir Roger Norrington
Co-Chairs: Alli Achtmeyer & Kathy Weld

An evening of fine dining, dancing, silent auction, and special musical performances. Proceeds support the Society's educational and artistic programs.

For more information or to purchase tickets please call 617 262 1815.

Presenting sponsor:
LUX BOND & GREEN SINCE 1898

Exclusive magazine sponsor:
The IMPROPER BOSTONIAN

Print sponsor:
alliance PRINT GROUP

Sasso is a contemporary Italian restaurant featuring the superb cuisine of new Executive Chef Anthony Mazzotta, formerly of The French Laundry Restaurant Napa Valley and Per Se New York City.

Sasso is offering a special pre-show three course prix fixe menu for $45!

Please join us at Sasso, where we pride ourselves on offering a flawless dining experience and having the friendliest staff in the city.

www.sassoboston.com
116 Huntington Avenue, Back Bay
617.247.2400

Sasso is proud to sponsor the Handel and Haydn Society!

Open nightly from 5pm until 1:30am, with cocktails served in our lively lounge until 2:00am. Sasso is also now open for lunch!

Valet parking is offered for $16. Garage parking is also available. A short walk from Symphony Hall, leave your car as you enjoy dinner and a concert!

Inspired ORCHESTRA
Rousing CHORUS

Handel AND Haydn SOCIETY

2009-2010 SEASON

Feel the music!

Immerse yourself in the excitement and passion of the music you love performed by the Handel and Haydn Society Chorus and Period Instrument Orchestra. Artistic Director **HARRY CHRISTOPHERS** and a roster of acclaimed artists present a mix of well-known and rarely heard masterpieces that remain as thrilling and innovative as when they were first performed.

SUBSCRIBE TODAY and be a part of this exciting new season. Details and ordering information are included in an insert with this program. Visit our renewal table in the lobby before the concert or during intermission to secure your seats or make a donation and receive **CHOCOLATE TRUFFLES** as our thank you!

ORDER TODAY! 617 266 4048 • www.handelandhaydn.org

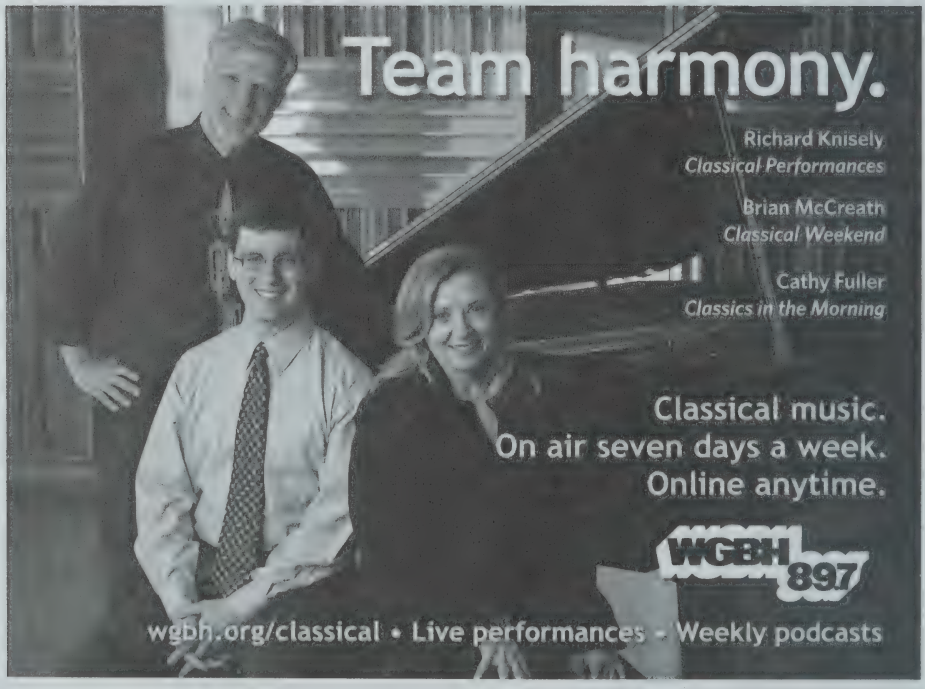
Celebrate Haydn!

Sun, May 31 at 3.00pm *Longy School of Music*

Join the Handel and Haydn Society as we honor the 200th anniversary of Haydn's death with an intimate portrait of his music at the Longy School of Music in Cambridge.

Musicians of the Society will perform chamber arrangements from Haydn's *The Creation*, folk songs, and string quartet versions of Haydn symphonies. Young singers from the Handel and Haydn Vocal Apprenticeship Program will also perform.

Celebrate Haydn's extraordinary music with this unique event. Admission is free. **For more information call 617 266 3605 or visit www.handelandhaydn.org.**



2008-2009 Season

UPCOMING CONCERTS

Haydn in London

Fri, April 24 at 8.00pm *Symphony Hall*
Sun, April 26 at 3.00pm

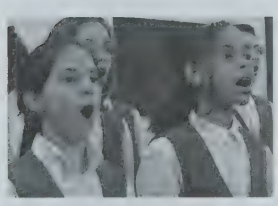
Soprano Nathalie Paulin and conductor Sir Roger Norrington offer a spectacular program of symphonies and songs.

Haydn: Symphony No. 99
Haydn: *Scena di Berenice*
Haydn: English Songs
Haydn: Symphony No. 92, "Oxford"

Haydn Symposium

Sat, April 25 at 1.30pm *Northeastern University*

Sir Roger Norrington and scholars discuss Haydn's London period. Handel and Haydn musicians will offer a chamber performance of Haydn's works. Admission is free.



Vocal Apprenticeship Program Spring Concert

Mon, May 18 at 7.30pm *Boston Latin School*

The young singers of the Society's Vocal Apprenticeship Program offer their spring concert. Tickets are $5.

Celebrate Haydn!

Sun, May 31 at 3.00pm *Longy School of Music*

The Society's "Celebration 2009" closes with an intimate portrait of Haydn's work for voice and small ensembles on the 200th anniversary of Haydn's death. Admission is free.

ORDER TODAY!

617 266 3065 • www.handelandhaydn.org

DEDHAM CHORAL SOCIETY

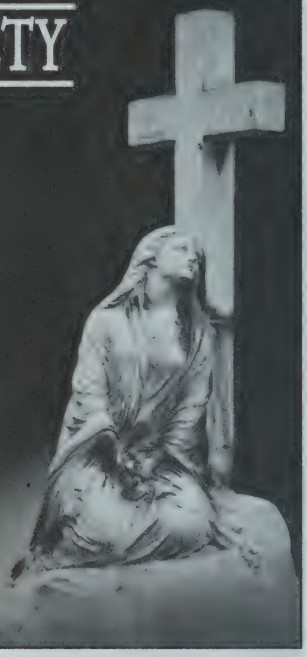
JONATHAN BARNHART, DIRECTOR

DVOŘÁK

STABAT MATER

for Soloists, Chorus and Orchestra

Patrice Tiedemann, *soprano*
Janna Baty, *mezzo soprano*
Ethan Bremner, *tenor*
Donald Wilkinson, *bass*



FRIDAY, APRIL 17, 2009 • 8:00 PM
New England Conservatory's Jordan Hall, Boston, MA
TICKETS: $45-$35-$20

dedhamchoral.org 781-326-1520

Boston Early Music Festival

presents

L'INCORONAZIONE DI POPPEA

June 6–14, 2009

Paul O'Dette and Stephen Stubbs, *Musical Directors*
Gilbert Blin, *Stage Director*

GILLIAN KEITH
AS POPPEA

MARCUS ULLMANN
AS NERO

HOLGER FALK
AS OTTONE

TUVA SEMMINGSEN
AS OTTAVIA

Join us for our weeklong celebration of early music featuring the world's leading soloists and ensembles, including famed cellist **Pieter Wispelwey** and thrilling fortepianist **Kristian Bezuidenhout** performing **Beethoven's Opus 5** on period instruments.

Visit our website at **WWW.BEMF.ORG** for a full schedule of events, or call **617-661-1812** for a detailed brochure.

Inspired ORCHESTRA
Rousing CHORUS

Handel AND Haydn SOCIETY

The Karen S. and George D. Levy Educational Outreach Program

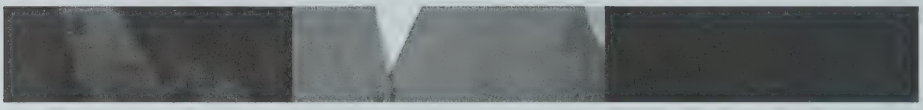
The innovative Handel and Haydn Society Educational Outreach Program provides music education to children in communities throughout eastern Massachusetts with three component inititatives.

- The **VOCAL APPRENTICESHIP PROGRAM** provides in-depth training for talented young singers in grades 3-12.
- The **VOCAL QUARTET** visits schools with original presentations developed to teach music history in an entertaining, age-appropriate way.
- **COLLABORATIVE YOUTH CONCERTS** bring singers from different high schools together to perform in their home communities alongside Handel and Haydn Society musicians.

For more information, contact Director of Education **Robin Baker** at 617 262 1815, ext. 126, or rbaker@handelandhaydn.org.

Handel AND Haydn SOCIETY®

Encore!



Thanks to music lovers like you, Handel and Haydn is proud to offer this landmark "Celebration 2009" Season. As America's oldest continuously-performing arts organization, the Society has been a trailblazer in identifying talent, bringing it to the public, and promoting "the love of good music and a better performance of it," as directed by its founding mission.

Since ticket sales cover only 40% of Handel and Haydn's operating costs, we depend on the support of over 1,800 donors each year to make the Society's programs possible. We hope you will consider being a 100% patron of the Society by making a contribution today to support the artistic excellence and innovative education initiatives that are our hallmark.

You can TRIPLE the impact of your gift. The Handel and Haydn Society Board has generously offered a 2:1 match of all contributions received by June 30. To make a gift, please visit the table in the lobby, visit our website, www.handelandhaydn.org/give, or call 617 262 1815.

Thank you for your support and enjoy the performance!

Contributors

Individual Support

Handel and Haydn Society is grateful for the generous support of the following patrons who have made gifts to the Society as of March 21, 2009. This listing includes donations to the Society's Annual Fund, Endowment, Gala Benefit, and special project funds. For further information, please contact Emily Yoder at 617 262 1815 or at eyoder@handelandhaydn.org.

([$] denotes a member of the Leadership Circle, those supporters who have made multi-year commitments of $50,000 or more to the Annual Fund.)

COMPOSERS' SOCIETY

Handel and Haydn Circle ($50,000 and above)
Fay Chandler
Mr. & Mrs. Wat H. Tyler[$]

Mozart Circle ($35,000 to $49,999)
Christopher R. Yens & Temple V. Gill
One Anonymous Donor

Bach Circle ($20,000 to $34,999)
Alli & Bill Achtmeyer
Patricia Collins
Julia Cox
Todd Estabrook & John Tenhula[$]
Deborah & Robert First[$]
Joseph M. Flynn
Karen S. & George D. Levy
Robert H. Scott
& Diane T. Spencer
Susan Stemper
Kathleen & Walter Weld
Jane & James Wilson

CONDUCTOR'S CIRCLE

Platinum Baton ($10,000 to $19,999)
Dr. & Mrs. Edmund B. Cabot
Willma H. Davis
Mr. & Mrs. John W. Gerstmayr
Mr. & Mrs. Nicholas Gleysteen
Mr. & Mrs. Roy A. Hammer
Dr. Elma Hawkins
Mr. & Mrs. J. Robert Held
Winifred I. Li & William P. Oliver
Walter Howard Mayo
Mary & Sherif Nada
Dr. & Mrs. Maurice M. Pechet
Mr. & Mrs. Michael S. Scott Morton
Catherine B. Taylor
Bonnie & Bob Wax
Janet & Dean Whitla[$]
Jean & Ron Woodward
Two Anonymous Donors

Gold Baton ($5,000 to $9,999)
Amy S. Anthony
Mr. & Mrs. Thomas R. Cashman
John F. Cogan & Mary L. Cornille
William & Sally Coughlin
David B. Elsbree & Lorraine Gilmore
Howard & Darcy Fuguet
Stephanie Gertz and Steven Weiss
Eugene E. Grant
Mr. & Mrs. Horace H. Irvine II
Mr. & Mrs. Benjamin Kincannon
Kip & Katherine Kumler
Laura & Thomas Lucke
Mr. & Mrs. Richard A. MacKinnon
Kathleen McGirr & Keith Carlson
James F. Millea, Jr.
& Mary Ellen Bresciani
Mr. Anthony Moosey
Dr. Betty I. Morningstar
George & Carol Sacerdote
Emily F. Schabacker
Stanley & Kay Schlozman
Mr. & Mrs. Rawson L. Wood
Two Anonymous Donors

Silver Baton ($2,500 to $4,999)
Martha & Robert Bancroft
Marie-Hélène Bernard
Mark C. Brockmeier
Mr. & Mrs. Julian Bullitt
David Fish & Robin Riggs
John W. Gorman*
Nancy & Bill Hammer
Anneliese & J. Thomas Henderson
Seth & Beth Klarman
in honor of Karen Levy
Peter G. Manson & Peter A. Durfee
Stephen Morrissey
Charles E. Porter
Judith Lewis Rameior
Brenda Gray Reny
Alice E. Richmond & David Rosenbloom
Robert N. Shapiro
Jolinda & William Taylor
Jeffrey S. & Linda H. Thomas
William & Nancy Whitney
Michael & Rhonda Zinner

Bronze Baton ($1,500 to $2,499)
Afarin & Lee Bellisario
Dr. John D. Biggers
& Dr. Betsey Williams
Barbara & Harlow Carpenter
Drs. Deborah & Laurence Chud
Mr. Paul Cully & Ms. Anne Kisil
Ms. Elizabeth C. Davis
Thomas & Ellen Draper
Roland & Alice Driscoll
Mr. & Mrs. James F. Duffy
Dr. & Mrs. Jeffrey J. Elton
Dr. & Mrs. Irving H. Fox
Mr. & Mrs. Stephen Gendzier
The Goldenheim Family
Mary Greer
Mr. & Mrs. W. Easley Hamner
Mr. & Mrs. James T. Hintlian
Mr. & Mrs. Richard B. Jacobs
Mr. & Mrs. Remsen M. Kinne
Brenda & Peter Kronberg
Waltrud A. Lampe
in honor of John Finney
Doris A. Lewald

alliance
PRINT GROUP

933 East Second Street
Boston, MA 02127
(617) 464-4669

**Your commercial &
financial printing solution company**

Our comprehensive services include:

- Superior offset and web printing
- CD production and packaging
- Variable data printing
- Press okays and Full Production Services
- Point of Purchase products
- Fulfillment/distribution services

933 E. Second Street Boston MA 02127

Phone: 617.464.4669

Fax: 617.464.4670

www.allianceprint.com

Lois Lowry & Martin Small
Ms. Jane E. Manilych
& Prof. W. Carl Kester
Robert & Jane Morse
Mr. & Mrs. Stephen Neff
Winifred & Leroy Parker
Gale & Bo Pasternack
Samuel D. Perry
Mr. & Mrs. J. Daniel Powell
Martha & Lucien Robert
Mr. & Mrs. Timothy C. Robinson
Mr. & Mrs. Stephen A. Shaughnessy
Mr. & Mrs. Norton Q. Sloan
David Steadman
& Sharon Ruatto-Steadman
Arlene & Howard Weintraub
Ms. Vita Weir & Edward Brice
Katie & Marshall Wolf
in honor of Debbie & Robert First
Charles O. Wood III & Miriam M. Wood
The Hon. Rya W. Zobel

MUSICIANS' CIRCLE

Soloists Circle ($1,000 to $1,499)

Joseph A. Abucewicz
Christine Adamow
Sharman & David Altshuler
Tom & Spring Asher
Thomas & Holly Bazarnick
David Begelfer & Bette Ann Libby
Rick & Nonnie Burnes
Susan Okie Bush
Joseph R. Godzik
Jonathan & Victoria Guest
George & Daphne Hatsopoulos
Mr. & Mrs. Eugene D. Hill III
Rachel Jacoff
Mr. & Mrs. James Joslin
Mr. and Mrs. Louis Perlmutter
Paul V. Kelly & Linda Perrotto
Margot L. Kittredge
G. Marshall Moriarty
Mr. & Mrs. Joseph Nunziata
Timothy & Joanne Oyer
William & Lia Poorvu

Chorus Circle ($500 to $999)

Dr. Carmela & Mr. Menachem Abraham
Mr. & Mrs. Mark L. Audette
Mr. & Mrs. James C. Bird
Matthew & Marlene Booth
Sierra Bright
John & Diane Britton
Helen Lathrop Brooks
Ellen Bruce & Richard Segan
Michele Cloonan & Sidney E. Berger
J. Linzee & Beth Coolidge
Amanda & Robert Crone
John & Diddy Cullinane
Emily & Jerome Farnsworth
The Gilmore Family
Helen & Raymond Goodman
David & Becky Hamlin
Dena & Felda Hardymon
Carroll & Molly Harrington
Paul & Elizabeth Harrington
Dr. & Mrs. John T. Herrin
Mrs. Martha F. Hoar
Dr. Douglas Horst & Ms. Maureen Phillips
Peter & Jane Howard
Arthur & Eileen Hulnick
Mr. & Mrs. David B. Jenkins
Mr. & Mrs. Barry C. Kay
David H. Knight
Robert Krueger
Paul Laferriere & Dorrie Parini
in honor of Joe Flynn
Kathy & David Lafreniere
Dr. Michael H. Lawler
Richard & Nancy Lubin
Robert & Virginia Lyons
James & Helene Matteson
William B. McDiarmid
Nicholas W. Melanchook
Mr. & Mrs. Larry Nelson
Paul Nesdore
Nancy Nizel
Everett W. Page
Scott & Diane Palmer
Mr. & Mrs. Rienzi B. Parker
Mr. & Mrs. Anthony Pell
Petersen Family Fund
Mr. & Mrs. Tracy D. Pratt
Mr. & Mrs. Jerome Preston, Jr.
Dr. & Mrs. William A. Ribich
Sherry Robinson & George Fink
Lois C. Russell
Dr. Michael F. Sandler
Robert & Rosemarie Scully
Joan K. Shafran & Rob Haimes
John & Jean Southard
Mr. & Mrs. Theodore E. Stebbins, Jr.
in honor of Jim Vanecko
Mr. & Mrs. David E. Tosi
Leon Trilling
David & Prema Tuerck
Anne R. Umphrey
Judith & Menno Verhave
Mr. & Mrs. James H. Wallace
Dr. Arthur C. Waltman & Ms. Carol Watson
John J. Winkleman, Jr.
Jay A. Winsten & Penelope J. Greene
Jeanne & Peter Yozell
Three Anonymous Donors

Orchestra Circle ($250 to $499)

Dr. & Mrs. F. Knight Alexander
Sarah F. Anderson
& Myriam C. Anderson
Edmund Bacon
Drs. Steven & Angela Bader
Dr. Leif K. Bakland
Max and Dale Berger
in honor of Debbie First
Elaine Beilin & Robert Brown
Bennett J. Beres & Ellen H. Eisenberg
Marie-Paule Bondat
Richard & Joan Bowen
Mr. & Mrs. Richard A. Giesser
in honor of Debbie First
Mr. & Mrs. R. W. Breckenridge
Nicholas & Margaret Brill
Dr. & Mrs. Rick Bringhurst
David & Barbara Bristol
Mary Broussard
Rev. Thomas W. Buckley
Janet Buerklin
Ms. Linda T. Bui & Mr. Theodore Sims
Mr. & Mrs. Edmund Cadorette
Dr. & Mrs. Ronald B. Campbell, Jr.
Federico & Paola Capasso
Dawn & Perry Chapman
John & Lynda Christian
Megan H. Christopher
Christine A. Coakley
Mark & Jennifer Conrad
Robert Cotta
Mr. & Mrs. Robert Cowen
Joanne & Alfred D'Alessandro
Frank Davidson
Terry Decima
Thomas & Mimi Doe
Catherine F. Downing
Roy B. Du Bois
Judy & Jack Duncan
Joel Farrell
Maisie Flanders
Deborah L. Freeman
Edward N. Gadsby
Charles Gagnebin
Carter George
Mr. & Mrs. James F. Gerrity
Drs. Alfred & Joan Goldberg
Mr. & Mrs. Kenneth B. Gould
Wendy & Clark Grew
Charles & Lynn Griswold
Ann Guttendorf
Lynn D. Hawkins
Barry & Janis Hennessey
Jeanne & R. Michael Henry
Mr. Thomas Frederick Hindle
Mr. & Mrs. Barry E. Hoffman

Discover the world of music from the time of Handel and Haydn.

EARLY Music AMERICA

The quarterly magazine for Baroque, Renaissance and Medieval Music.

- Interviews with well-known performers
- News and features from the early music scene
- Recording and book reviews
- Annual Workshops and Festivals listings

Visit www.earlymusic.org or call 1-888-SACKBUT to request a sample copy or subscribe.

a publication of EARLY Music America

Great Music Up Close in America's 'Cradle of Liberty'

April 18 & 19

Introducing Spanish Violinist Eva León

Saturday at 8:00 p.m., Sunday at 3:00 p.m.

BOSTON CLASSICAL ORCHESTRA

IN FANEUIL HALL

April concert

SCHUBERT:
"Die Freunde von Salamanka" Overture

MENDELSSOHN:
Violin Concerto in E minor (Eva León)

BEETHOVEN:
Symphony No. 2 in D major

Steven Lipsitt
Music Director

Sponsored in part by a grant from Massachusetts Cultural Council

Tickets: $57 – $18 www.BostonClassicalOrchestra.org

Fred Hoffman
in memory of Sharon Kelley
Mark & Cindy Holthouse
Jennifer Hsieh
Sara Johnson
in memory of Edith du Moulin
Joseph Junkin
Susan B. Kaplan
Mr. & Mrs. Steve Keville
Alvin Kho
Mr. & Mrs. James Kotanchik
Dr. Richard & Karen Kradin
Andrew Krueger
Neil M. Kulick & Claire Laporte
Paul LaCamera
Cynthia Landau
John & Gretchen LaRossa
Bill* & Barbara Leith
Pamela Lenehan & Lawrence Geuss
Mr. & Mrs George V. Lewald
Mr. & Mrs. J. Anthony Lloyd
Dr. & Mrs. Gerald Magneson
Charles & Dolores Magraw
Jane M. Maguire
Jane Manopoli
Dana C. Marchant
Dr. & Mrs. Edward J. Martens
Lawrence A. Martin, Jr.
Stephen A. Martin
Mark Masters & Mercy Cook
The McCaughey Family
William McDermott & Paul Reinert
Mr. & Mrs. Edward McMellen
Lisa & George Miller
Sharon A. Miller
Mr. & Mrs. Cornelius Moynihan
Frank Murphy
Mary-Anna Nairn
Lorrel Nichols
Marie Normoyle
H. Peter Norstrand
Andrea Northrup
Richard Ortner
Gregory Pennington
Mr. & Mrs. Francis Perkins, Jr.
Karen M. & James F. Poage
Susan Poverman
Harold I. Pratt
Frank & Ginny Prout
Travis Reindl
Stephen & Geraldine Ricci
Art & Elaine Robins
Kathryn & William Robinson
Michael & Julie Ruhling
Paul & Ann Sagan
Kenneth B. Sampson
Mr. & Mrs. Paul Sandman
Elizabeth M. Sanning
John & Anne Schiraga
Robert & Catherine Schneider
Mr. & Mrs. Amos H. Scott
Kim Sichel & Richard Brown
Janet K. Skinner
Mr. & Mrs. Derek A. Smith
Dr. Rex N. Smith
Ann Stenbeck & Peter Cundall
Willis & Ashley Stinson
Mr. & Mrs. Daniel Stroock
Mark Sullivan
James Supple & Mary McDonald
Betsy Tarlin & Marcos Rosenbaum
Nathalie & John Thompson
Vilma Thompson
Mike & Dawn Timlin
Arthur S. Turner
Richard & Elise Tuve
Elizabeth Van Atten
Dr. Sumer Verma
Beth & Frank Waldorf
Donald & Susan Ware
Judith & Alvin Warren
Milton & Rhonda Weinstein
Virginia & John Wieland
J. David Wimberly
Mr. & Mrs. John C. Wyman
Bono Yvertes
John Zupancic & Rachel Leaney
Two Anonymous Donors

*deceased

Institutional Support

Platinum Benefactors ($50,000 and up)
Jane's Trust
Linde Family Foundation
One Anonymous Donor

($25,000 to $49,999)
Cabot Family Charitable Trust
The Ludcke Foundation
Massachusetts Cultural Council
National Endowment for the Arts
One Anonymous Donor

Diamond Benefactors ($10,000 to $24,999)
Virginia Wellington Cabot Foundation
Kingsbury Road Charitable Trust
Harold Whitworth Pierce Charitable Trust
Schrafft Charitable Trust

Gold Benefactors ($5,000 to $9,999)
Barrington Foundation
Cedar Tree Foundation
Clipper Ship Foundation
Marion L. Decrow Memorial Foundation
Ann and Gordon Getty Foundation
David Greenewalt Charitable Trust
John Hancock Financial Services
Bessie Pappas Charitable Foundation
The Parthenon Group
Seth Sprague Educational and Charitable Foundation
Stearns Charitable Trust
Sun Life Financial

Silver Benefactors ($2,500-$4,999)
Analog Devices, Inc.
Deutsche Bank National Trust Co.
Charles and Sara Goldberg Charitable Trust
Esther B. Kahn Charitable Foundation
Abbot & Dorothy H. Stevens Foundation

Bronze Benefactors ($1,000-$2,499)
Commonwealth Financial Network
The Charles Stark Draper Laboratory, Inc.
Fox News Network, LLC
in memory of John W. Gorman
Talbots Charitable Foundation

Business Sponsors
Brookline Bank
Boston Private Bank and Trust Company
Landry & Arcari Oriental Rugs and Carpeting

Gala Sponsors
Alliance Print Group
Improper Bostonian
Lux Bond & Green Jewelers

Don't miss this raucous update of a swashbuckling classic with all the much-beloved songs from Gilbert and Sullivan!

"A rousing and riotous adaptation. It's jolly-roger good fun!" – *Variety*

PIRATES!
(OR, GILBERT AND SULLIVAN PLUNDER'D)

MAY 15 - JUNE 14, 2009
Boston University Theatre
264 Huntington Avenue

NOW ON SALE

the Huntington

617 266-0800 · huntingtontheatre.org

Taste Boston's Best Kept Secret ... Back Bay's Largest Wine Selection!

HUNTINGTON WINE & SPIRITS

Unique Wines • Boutique Beers • Exotic Spirits!

Photo: Sonja Pieper

Located just around the block!

Tastings every Thursday, 5-7pm.

301 Huntington Ave, Boston (Across from the YMCA)

WE'LL DELIVER! CALL 617-556-0164

SPECIAL OFFER!

Handel and Haydn patrons **SAVE 20%** on a bottle of wine, before or after the concert. Just show us your ticket! *(sales items excluded)*

Lifetime Benefactors

Handel and Haydn Society thanks the following generous donors, whose cumulative giving to the Society is $100,000 or more, as lifetime benefactors in perpetuity.

Alli & Bill Achtmeyer
Dr. Lee C. Bradley*
Alfred* & Fay Chandler
Patricia Collins
Elisabeth K. Davis*
Todd Estabrook & John Tenhula
Deborah & Robert First
Joseph M. Flynn
Stephanie Gertz
John W. Gorman*
Janet Halvorson*
Mr. & Mrs. J. Robert Held
Mr. & Mrs. David B. Jenkins
Mr. & Mrs. Remsen M. Kinne
Karen S. & George D. Levy
Walter Howard Mayo
Mary & Sherif Nada
Mr. & Mrs. Timothy C. Robinson
Dr. Michael F. Sandler
Robert H. Scott & Diane T. Spencer
Mr. & Mrs. Michael S. Scott Morton
Susan Stemper
Mr. & Mrs. Wat H. Tyler
Kathleen & Walter Weld
Janet & Dean Whitla
Jane & James Wilson
Mr. & Mrs. Rawson L. Wood
Christopher R. Yens & Temple V. Gill

*deceased

1815 Society

Handel and Haydn is grateful to the following members of the **1815 Society,** who have included the organization in their estate plans. Planned gifts make a lasting difference, while meeting individual financial and philanthropic goals. For more information, please contact Rita McAteer, Director of Development and External Affairs, at **617 262 1815**.

Marie-Hélène Bernard
Patricia Collins
Todd Estabrook
Stephen J. Fitzsimmons
Joseph M. Flynn
Dr. Elma Hawkins
Anthony T. Moosey
Mary & Sherif Nada
Dr. Michael F. Sandler
Mr. & Mrs. Michael S. Scott Morton
Thomas A. Teal
Janet & Dean Whitla

Matching Gifts

Handel and Haydn Society gratefully acknowledges the following organizations for their support through matching gift contributions. To see your company's name listed here, please contact your Human Resources office for information about their matching gift program, as it may match your donation to the Society's Annual Fund, possibly doubling the value of your gift and increasing the level of your benefits.

Advanced Micro Devices, AMD
American Express
Bank of America
The Bank of New York Mellon
CA, Inc.
Deutsche Bank
Hewlett-Packard Company
Houghton Mifflin Company
IBM
John Hancock Financial Services
Journal of Bone and Joint Surgery, Inc.
Liberty Mutual
NSTAR
Putnam Investments
SAP

Coda

Meet the musicians!

Name: Krista Buckland Reisner
Instrument: Violin
Performing with the Society since 2000

When did you start playing period instruments?
I was always interested, but once I settled into my first orchestra job about 10 years ago, I had time to explore it with the help and faith in some good friends who were period instrument players.

Who is your favorite composer?
All of them! I like getting inside their "heads" through their music, no matter who they are.

What kind of instrument do you play?
My violin is actually a "hybrid". I took my first violin, which is about 100 years old, and converted it to a period violin with the exception of changing the angle of the neck.

Any highlights from the Handel and Haydn Society season so far?
Definitely playing Brahms' First Symphony on gut strings!

What other groups do you perform with?
I perform regularly with the Worcester Chamber Music Society, the QX String Quartet, Opera Boston, and the Boston Modern Orchestra Project to name a few.

Do you teach?
The string quartet QX, of which I am a member, is dedicated to performance and music education. We work with composition students and budding instrumentalists in "mini-residency" situations at institutions like MIT, Tufts, and Holy Cross. We build a mentoring relationship with these students over a school year.

What is your favorite venue to perform in?
Jordan Hall and Symphony Hall. You just can't get much better than that and I have played all over the world.

What kind of music do you listen to?
I listen to all kinds of music. Country, flamenco, and opera are particular favorites.

What are your favorite CDs?
Well, they change all of the time. Currently, I am obsessed with all of Sibelius' music and have been listening to it non-stop. I also like Emmylou Harris' latest release "All that I Intended to be" as well as Madonna's "Confessions from a Dance Floor".

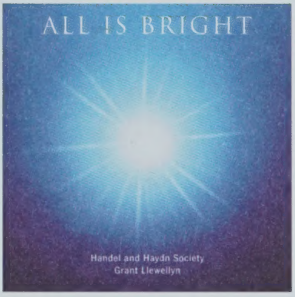
Handel AND Haydn SOCIETY

Inspired ORCHESTRA
Rousing CHORUS

RECORDINGS

CDs are on sale at many of our concerts and are available at **www.handelandhaydn.org** or by calling **617 262 1815.** Pick one up today as a gift for a friend, loved one, or yourself!

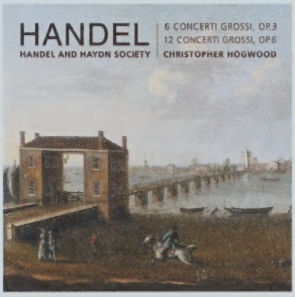
PEACE
Beautiful a cappella works illuminating themes of peace.
Grant Llewellyn, conductor
PRICE: $16



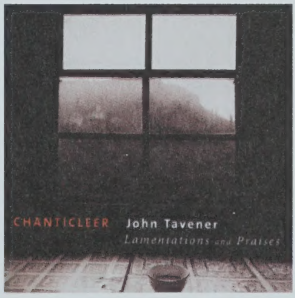
All is Bright
Timeless choral works for the Christmas season.
Grant Llewellyn, conductor
PRICE: $16

Handel: Messiah
Mozart's arrangement of *Messiah* performed in English.
Andrew Parrott, conductor
PRICE: $29 (2-CD set)

Haydn Arias & Cantatas
Featuring legendary soprano Arleen Auger from 1988.
Christopher Hogwood, conductor
PRICE: $16



Handel: Concerto Grossi
Stylish performances of Concerto Grossi, Op. 3 & 6.
Christopher Hogwood, conductor
PRICE: $37 (3-CD set)



Lamentations and Praises
GRAMMY® Award winning recording with Chanticleer of Tavener's liturgical drama.
PRICE: $16

A ROBUST BLEND OF DIVERSITY. The world today is full of inspiring voices, viewpoints and movements. That's why WBUR offers a wealth of engaging options. Including cultural, community and arts-oriented coverage that transcends traditional genres. Discover what it's like to be truly informed. Tune in at 90.9 FM, stream or podcast at wbur.org.

90.9 wbur npr

I Think. Therefore, I listen.™

2007 The WBUR Group | Donated by RDW Group, Inc.

BOSTON UNIVERSITY